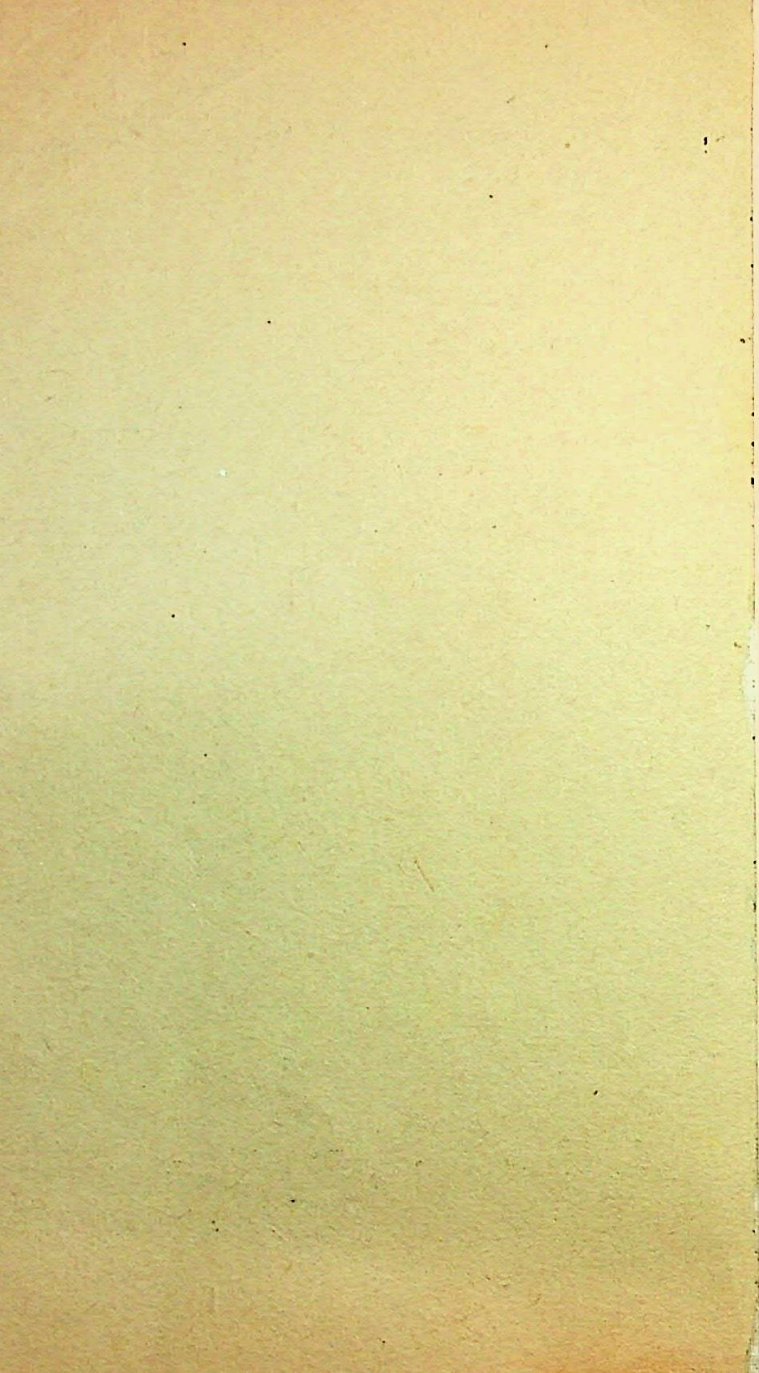




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INTRODUCTION

Kashmiri poetry begins with the mystical songs of Lal Ded and Sheikh Nur-ud-Din who belonged to the 14th century A. D. The *Lalavakyani* and *Nur Nama* are a composition of maxims portraying deep mystic truths and are on the lips of the people up to this day. The verse is, of course, terse and obscure. This was followed by a period of romanticism when lyricists like Habba Khatoon and Arin Mal came to the fore. The lyrics of Habba sparkle with melody and music. One is refreshed by the rich imagery, melody and fine similies which garnish the verse of Arin Mal. They express the cry of the heart and craving of the soul and are full with the lover's plaint.

The 'Gazals' of Rasool Mir, 'Lila' of Parmanand and Krishan Dass and the patriotic songs of Mahjoor are the delight of all alike, young and old, men and women. The flowing cadence, charming alliteration and diction of Mahjoor's poems are unrivalled in Kashmiri poetry. The poet had a message for the toiling masses which filled them with new hopes and aspirations.

For quite some time now, the present Government under the inspiring guidance of Bakshi Ghulam Mohammad

has been endeavouring hard to promote the cultural and social life of Kashmiris by revitalising their rich cultural heritage.

An attempt has been made here to feature briefly selections from the kalam of some outstanding Kashmiri poets. A comprehensive appreciation of their works is certainly beyond the scope of the present booklet.

—MOHINI MATTU

LALLESHWARI

Kashmiri poetic literature begins with the works of two great mystic poets namely Lalleshwari and Sheikh-Nur-ud-Din who flourished during the 14th century. Lalleshawri was born, as they say, in the village of Pampore. Her early life is unknown. At a young age she was married to a neighbouring lad. She had to lead a very unhappy life because her mother-in-law was cruel to her. It is said that her mother-in-law would place a lump of stone in the plate and cover it with a handful of cooked rice for her to eat. But this unkind treatment did not exhaust the patience of Lalla for years and she had to pocket all such insults. Thus Lalleshwari was proverbial for her patience.

Lalla took to asceticism from her early age. One day Lalla showed a clean pair of heels to her people and thence became a nude wandering ascetic singing deep her terse mystic truths. She says.....

*All vice things within myself I burnt away
And I did replace my impure heart
Thence I was known as the Pious Lalla
Only when I waited for His grace,*

In her poems Lalla propounded monistic philosophy of saivism. She held a key to many mystic truths.

Lalla enunciated yogic practices and revealed her experiences with the Divine. The following stanzas illustrate her deep mystic thought.....

*"So my lamp of knowledge afar,
Fanned by slow breath from the throat of me,
They, my bright soul to my self revealed,
Winnowed I abroad my inner light;
And with darkness all around me sealed
Did I garner truth and hold Him tight"*

-Sir Richard Temple

Lalla decried false practices of the day and enjoined on the people to 'love thy neighbour as thyself' irrespective of caste and creed. She said:-

*Shiv chu thali thali rozan
Mo zan hund ta musulman
Truk ai chuk pan panun paraznav
So chai sahibus sati zuni zan*

Siva permeates this universe,
Don't discriminate between a Hindu & a Muslim.
If thou art sharp enough, know thy self.

Lalla had unwavering conviction in the oneness of God and according to her the differentiation between the human soul and Divine-self was zero. The diction of Lalla's verse is quite terse and the meaning of several stanzas obscure. There is still great scope for philologists to explore the deeper meaning of her words. Nevertheless, scholars and linguists like Dr. Grierson and Richard Temple

have profusely annotated her sayings and maxims. Her maxims and aphorisms are even up to this day on the lips of our grannies who take delight in reciting the chosen poems of *Lal Ded*. Like all her contemporary mystics Lalla preached sermons in metaphors, riddles and even in allegory which were woven in the fabric of her spontaneous utterances. She says:-

*"Heedless ever that the Day Sublime
Cometh when the wicked looketh not
When the apple of the Autumn time
Ripens with the summer apricot"*

..... *Kashir*



PARMANAND

The poet was born in the year 1791 A. D. at Matan (Anantnag). Nandram was his actual name but later he was popularly known as Parmanand meaning, "the highest bliss". This was the time when Kashmir was in the throes of repression and economic strangulation as a result of foreign autocratic rule.

His early life was like any other. He received his early education in a Maktab at the feet of a village Mullah and a Pandit Ji. He must have been well versed in Persian and Sanskrit as is evidenced by his Kashmiri verse in which the poet propounded his philosophy of life. He began his life as a village patwari but being scrupulously honest, he hardly could eke out his existence and much to the displeasure of his wife who wanted her husband to earn enough of filthy lucre as was wont with a Patwari who was proverbially corrupt. He was not satisfied with his job as his superior officers were unkind to him. They scolded him at times and made him do extra work for them. It is said that once he was asked by a superior officer to carry a ram for him to the Khanabal Ghat. His resentment for this impolite action on the part of his superior colleague is expressed in these famous stanzas :—

Trahi mam pahe mam

Kat sankat hey mukat dhari

"Save me O murari (Lord Krishna)

O weaver of the diadem, save me from trouble"

There is a pun on the word 'Kat' which also means the sheep and the sentence would read in that sense also.

His famous satire on the corrupt officers of the day who were bullying the juniors brings out the whole idea. Misra Radhamal was the officer who would often scold the Patwari saying that he would throw them away in charity at Matan Tirtha.. The poem runs thus:-

*Misra chou bay nukth rod,
Won chukh ye dadis dod;
Bihit chou wular zan,
Haran chou tulir zan,
Matan che Khaish tus,
Patwari dine darmus,
Tharan che garan kas;
Wanelaw ye bahee kyah;
Gaye na sahi Zah.*

"Misra Radhu Mal has no good points about him; he is like a line without any dot (all the letters composing the name in Persian script are dot-less). He is now (to the Patwaries) a fresh calamity on the top of the existing ones Camping in Vular Pargana he fulminates so that he seems to be shedding a swarm of hornets.....At the Tirtha Of Matan he intends to give Patwaris away in charity (as cheaper substitutes for cows), and they are trembling to think which of them may be chosen for this purpose..... Say, what is this book of Patwar, which never became correct?

.....(Master Ji)

Parmanand is classed among the famous mystic poets of Kashmir. His verse is not as obscure and heavy as composed by his predecessors. Yet he is not so musical and easy to sing as the lyrical poems of Habba Khatoon, Arin Mal, Krishan Dass etc, yet the content is lofty and sublime. He sang in his poems (which broadly are termed as 'Lilas' of his intense love for "Mukatdari Krishna" and frequently leapt with joy while reciting his songs to the accompaniment of music. His famous works in Kashmiri verse were Sudama Charitra and Shiva Lagna. These are interspersed with fine religious emotion and the poet's intense longing for the deity whom he visualised at times while singing full throat his own songs to the accompaniment of the Madhan. The following stanzas will lay bare the poets inner sanctuary of heart:

*Gokal Hridai Myon tati chon Gur wan,
Tsit-vimurashe diptyman Bhagwano*

"My heart is gokul, where thou rearest thy cattle-Supreme Lord who art shining with pure consciousness.

The poet was a great pantheist as he believed that God was the very sub-stratum of this universe. The following stanza echoes with this belief.....

*Sat gur ta bub n'yon Shri Krishan Dev,
Traloki chv deh so chus Zev*

Lord Krishna is my Guide and father
He is the very essence (Soul) of the three world.

The following stanza illustrates the poet's queer use of Hindi and Urdu words:-

*Bap Hamara Krishna Huva ho Pita Tumhara Nand,
Apus main kya pochunga hum ap karo dardam.*

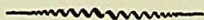
"Thou are my father, being named Krishna; but thy father is Nanda (which is my name) what is our mutual relation then? This thou alone canst calculate".

.....*Master Ji*

The state of divine inebriation experienced by the Gupis who merge in their ultimate object of love (Krishna) as described by the poet in the following stanzas brings out more clearly the poet's longing for such merger in the Lord :

*Krishens rost tati kanh chuina deshan
Krishenay chu Krishens Grashano
Pol bronthe beya kanh dranth chukna yevan*

"They see there no one but Krishna himself making love to himself. They can see nobody else anywhere about".



HABBA KHATOON

With Habba Khatoon begins the stage of Romanticism in Kashmiri poetry. Habba Khatoon was a renowned lyricist who poured out her heart in Kashmiri verse. The lilting music and flowing cadence of her songs and lyrics are quite prominent in her poems which are sung up to this day by the workers and farm labourers to relieve them of the dull monotony of work.

Zoni, the real name of the poet, was born during 16th century in Pampore—the home of Saffron. Her parents were very poor, living by the sweat of their brow. They put this pretty village girl to a nearby Maktab where she picked up a good deal of Persian and Arabic. From her very childhood the girl was very intelligent and promising. She was an embodiment of love and beauty. When she came of age she was married to a young peasant. Zoni could not put up long with her husband whose association was quite averse to her sensuous nature. It was more or less a combination of the beauty and the beast. Zoni would spend most of her time in the fields singing fullthroat self-composed lyrics. In this way she would give vent to her pent-up feelings and emotions. One day while she was singing in the saffron fields unmindful of the world outside her, the Chak Sultan Yusuf Shah was riding by. He was

magnetized by the entrancing musical voice of the peasant woman. He got off the horse and met her in the very saffron field. When their eyes met, they fell in love with each other. Zoni consented to marry Yusuf Shah and she then onwards becomes the queen of Kashmir. She came to be known as Habba Khatoon—queen of love and, in fact, her poems reflect her heart which was possessed of intense love for all that was beautiful and romantic.

Her poetry was essentially an expression of her personal moods and intense feelings. Her lyrics were full of melody and rich imagery. Most of her poems are pastoral and depict the country-side atmosphere which was most conducive to her loving and romantic disposition.

Here are a few stanzas which illustrate these qualities.

*"Wulla muti guchua abas,
Dunya Chu nindri ti khabus,
Praran chus jawabus
Walu Myani poshe madno"*

Come dear let us to the river banks,
When the whole world is asleep and in dream.
Waiting I am for thy word,
Come, my darling of flowers.

*"Badam cheshmaw khun chesya haran
Tse kihozi gaya myan dohu,"*

My almond eyes are suffused with blood
Dear, what made thou hate me.

In the above stanza undercurrents of sorrow are quite visible.

Her royal life came to a sudden end when Yusuf Shah Chak was forced to leave Kashmir by the then Moghal Monarch Akbar.

From now onwards she forsook the world and became a hermitess. During the fag end of her life her poetry was one full of pathos and sorrow. She says:

“Love has consumed me from within
He has cast me into a hot oven
And is burning me to cinder.”

‘— Kashmiri Lyrics’



MAHMUD GAMI

Mahmud Gami, a well known Kashmiri lyrical genius was born of a respected Mullah family of Duru, Shahabad during the later quarter of 18th Century. The village is situated to the south of Kashmir valley in the vicinity of Pir Pantsal range. His father was a Persian scholar and the budding poet was brought up in an atmosphere conducive to his imaginative disposition.

Shahabad has produced two poets of outstanding repute, namely, Mahmud Gami and Rasool Mir, whose famous songs are sung up to this day by the farmer on his farm and the weaver over his shuttle to relieve them considerably of the tedium of toil. The idyllic surroundings of his home-town full with the sights and sounds of nature have provided a fund of inspiration to Gami who poured his heart in scores of pastoral songs and lyrics. The running brooks and flower - spangled meadows have made the poet leap with delight :-

*Yar gomay pompur vate
konga poshav rot nalmate
su tsu tote bo chas yete
Barsahiboo karana bo zari*

My darling took the way to Pampore.
There the saffron flowers held him fast in their embrace
He is there while I am here
Have I not the reason to lament, My God.

The poet did not dwell in clouds talking of airy things. He belonged to the earth and sang of earthly weal and woe. There are a whole host of poems touching everyday events of life and his sympathies with the suffering toiling masses. The lyrics are full of melody and music. The imagery is unparalleled in some of his songs. Some of the red-hot love lyrics have a universal appeal :-

*Kavrang kortham havu dedodro
Yaro lol ho am tsonuy
chandan lusas goma - shashuro
decham sariy chiy hyah na kanh
Tani toph loytham guli - bomburoo
yaro lol ho am comuy.*

"O Love, show me thy face .
Thou hast turned me black as the crow.
O, dear, how I pine for thee plodding wearily in
search of thee through city and town,
I could find none like thee,
Ever since thou hast stung me like a wasp
Now come, O friend I pine for thee."

*Vanaha Yas ashkani branchay
Kan thavto Mahmuds
Kaman surtan gachan Meisy
Avaz Vasty no*

"I would sing ditties of love,
Do give thy ear to Mahmud,
Alas! what beauties turn to dust,
O, did you not hear my lament?"

How beautifully does the poet express his under-currents of sorrow when he feels love-lorn. He is himself like a withered flower wasting premature. The following stanzas express the craving of the poet's heart and the cry of his soul:-

*Pan meyani gafil ayne manz mani au no vaniyar
Var dadus nar ashkana khar karith gom tani mai angar*

My negligent and blind self, could you not recognise your lover in your ownself? The fire of love has completely consumed me, leaving me, a charred charcoal behind.

*Para para gom hani hani manz mani an no vanai yar
ye josh diluk posh zan chani hosh nerith ada no chani yar*

I am torn into shreds slowly but steadily
O, did thou not recognise, my Love, right into my heart.
The passion of my heart has died like a withered flower.

When my senses are gone, then will not my Love part?

*Zail panjar mor yali tsoma gasi vubal bolwun
janawar, kal dilich ada kus gami manz mani au no
vanai yar.*

When this tabernacle withers down and life bird fleets away,

In whose heart will the yearning be found deep then?
O, dost thou not recognise my love right in my heart.

The poet did not escape the powerful influence of Persian mysticism which was sung by the Persian poets like Rumi. Here is an instance when the poet describes the flights of human soul:-

*Name Lagai ho shahbazu
Bama aki peth haw deedar
Dam tsatheth, nyuth parwazu,
Ath surutas as kana mazu
Wat chai manias kun shikar
Tas pata pata Ima sheerazu*

O, my royal falcon show thy face from the edge
of a roof,

Thou hast broken off thy meshes and soared to
regions celestial,

The path leads to the hunting fields of reality,
I shall follow in thy foot steps to the city of Sheeraz.

Again his passion for beauty for its own sake like John Keats is depicted in the following stanzas :-

*Aimi nuri mahi rakshar havith chāri hunamadil
Aimi duridarshan dith mai sur gachi duri nunam dil*

My beloved gave me a glimpse of her beauty
and stole my heart.

The heavenly nymph came for some time and left
me forlorn.

Gami revitalised the Kashmiri language. In Kashmiri poetry we can assign the same place to Gami which is assigned to Soda in Urdu poetry. His romantic and

humorous poems have become popular in Kashmir and have enriched Kashmiri poetry. He not only sang of beauty and love but of man and his soul too.

The period of Gami's poetry is a landmark of romantic and natural poetry in Kashmir. He is famous for writing masnavis of "Shirin-u-u-Khusrau" 'Sikendar nama', and some short satirical poems and gazals.

The poet has besides composing poetry enriched the folklore of the land. Every year the people of Kashmir pay homage to poets like Mahmud Gami and observe the day to commemorate their life and works. The Kashmiri musicians have popularized these poets by singing their famous songs to the accompaniment of lilting music.

GANI

The poet Gani was born in 1079 A. H. His full name was Mulla Muhammad Tahir Gani. He came from a respected family of Ashais and the descendants still retain that surname. He came to be known as a poet at the age of 20 when he took to composing verse. It is held by a section of people that he was the chosen pupil of the great scholar Mousin Fani under whose influence Gani took to composing verse. This is, however, a disputed fact and whatever be the truth about his antecedents, Gani has gone down in history as one of the poets of outstanding genius. It is also said that the pupil eclipsed his tutor in learning. And like other geniuses he died in the prime of his life. During this short span of life he composed over one lakh verses.

Gani was essentially an idealist poet. There is a good deal of idealism in his compositions. He composed his ideas in Kashmiri as well as in Persian. He excelled many great Persian poets and, in fact, some began to doubt his Kashmiri origin and identified him with all that was Persian.

There is a variety in Gani's poetry from lofty idealism to the commonplace events of life. His lyrics vibrate with music and melody. He used to draw the essence of his

truths from nature and when one studies his works he is transported into a different world other than these mundane realities. Here are some of the stanzas which may illustrate his talent:-

"Give to no fickle paramour
Your love, or you will come to harm;
The sunflower, through the inconstant sun,
Lives in perpetual alarm,"

.....*Kashir*

Gani possessed an extraordinary power of imaginative description:-

"The quivering lashes of her eyes have killed Her
lovers; The contagion of her fevered and langorous
eyes, and world of graves has filled.

"Your waist, as slender as a hair;
Might serve the potter for the string
That from the wet wheels hurrying
Sets free the moulded earthenware."

.....*Kashir*

The poet like other typical Persian poets was a mystic. He propounded great mystic truths in verse. His scholarship, breadth of vision and sanguine temperament were exemplary:-

"Life in a boundless
Desert, a frightened
Deer.....a narcissus
Black.....and.....white
Scenting a garden.....
Day and night."

.....*Ibid*

MAQBUL SHAH KRALAWARI

With the advent of 19th century began the poetic crusade of Kashmir's famous lyricist, Maqbul Shah who was born in Kralwari in the Tehsil of Badgam. In his early childhood he was sent to a maktab where he picked up the elementary knowledge of Arabic and Persian. Though his parents belonged to a cadre of priests but he was averse to this vocation which is quite evident from his "Greis Nama".

In association with his learned father there developed in him love for Persian and Arabic poetry and from thence he was very much influenced by the Persian poets. Though he started composing verse in their style yet he was fairly original,

As a lyricist Kralwari came into limelight when he wrote "Gulrez" which elevated him to the stature of Romantic poets.

Maqbul was a progressive poet. Mosques and temples were severely criticised by him. He smashed all idols of religion which did not stand for unity and service to humanity. According to him pride of birth, belief in fate have retarded the progress of society. He hated those social links which did not mirror the cultural currents running through the people.

A revolutionary by birth, Kralwari fought against the pains and penalties that the downtrodden and the abject masses had to undergo under an out-moded autocratic regime.

Kralwari's poetry has trends of mysticism shrouded in pathos.

Like many English poets, Karalwari too derived inspiration from Nature and like Wordsworth, he too would worship her.

He says:-

"The garden was full of different flowers,
The nightingales were intoxicated.
The garden was filled with perfume,
As the flowers waved with the breeze.

X X X

The fresh and fragrant jessamine, narcissus and tulips,

And lilacs were there in sheaves.

X X X

And innumerable were the fruit trees, fragrant and shady willows"

.....Kashir

His poetry in general was ornamented with picturesque and vivid imageries, rich felicity of diction, narrative power, opulent perfection of form and melody of verse. Throughout his Kashmiri verse we find Maqbul's simplicity and directness of expression.

Like Keats a thing of beauty was a joy for ever to him.

WAHAB PARAY

Born at Hajin in the Baramulla District, during later half of 19th century A. D. Wahab Paray breathed his last in the year 1933 A. H. From his very boyhood he had developed passion love for literature and poetry. He worked as Government servant in different capacities, as Patwari, Naib Tahsildar and lived in luxury most of his life. He had started his private business and amassed wealth. During the later period of his life Wahab Paray turned a recluse and lost all love for money and other worldly affairs.

A great Muslim saint Hamza Mukhlun inspired him to the composition of poems. He translated a Persian classic known as "Shah Nama" into Kashmiri. He wrote his "Akbar-Nama", a historical document dealing with three Afgan wars. His other works include;

Haft Qussian-i-Mukarizan
Haft Qassia-Haft Ama
Qussia-i-Narnihal,
Gul Badan,
Qussian Baharam Gur.

These works are historical. The 'Divan-i-Wahab' which comprises the whole of his poetry, is included in his original works.

Wahab Parry wrote lots of religious poems in praise of prophet Mohammad. He composed poems on sufism. His famous poem known throughout Kashmir recounting the damages wrought by the floods of River Jehlum in 1960 is known as "Salab Nama". The "Kari Patwar" deals with profession of a Patwari. His other works contain social, religious themes and deal with the customs and habits of people.

Wahab Paray had his own outlook on life and about customs his society. He wrote some lovepoems too. He had entirely puritanical conception of love.

The poet is known as one of the historian poets of Kashmir. His works give us a peep into the social, political, religious and other aspects of his times. His poems are mostly didactic. He had a message for humanity which he conveyed through the medium of verse.

Wahab Paray was possessed of imagination and intellect. He is classed with great poets of Kashmir.



MAHJOOR

The people's poet, Maojoor was born in the year 1885 in a village in the Pulwama Tehsil. During early years of his life, Mahjoor found himself in an atmosphere conducive to his creative genius. His parents were well versed in Persian and Arabic. He was sent to Tral by his father to learn at the feet of a Persian scholar and poet named Ali Gani Ashak. In his association, Mahjoor developed passion for literature and poetry. His tutor highly talked of the amazing genius of his pupil.

Mahjoor was intensely moved by the works of lyrical poets, namely Rasul Mir and Habba Khatoon. They aroused the poet in him and set keener edge on his emotion and feeling. The picturesque sights and melodious sounds of nature with which the country is too full, left a deep impress on his highly-strung nervous system. Mahjoor began to sing of love, romance and beauty of Kashmir.

*Bulbul vahan chu Poshan
Gulshan vatan chu sonuy
Yeth sani ranga vare
Pholl Posh vari vare
Khosh-bo tihanz tsopore
Lajmac phulay che poshan
Bagan vana la goshan
Bulbul vachit chi toshan*

The bulbul sings to flowers,
 The country which is a rose garden is entirely yours,
 In this, our flower garden,
 Bloom flowers of all hues,
 Wafting about their fragrance,
 Flowers are in full bloom,
 In gardens, dales and glades,
 The bulbul sees all this,
 And leaps with delight.

In his early youth Mahjoor left for Punjab to seek his fortune. The Punjab during those days was humming with literary activities. He actively participated in the symposia and other allied functions. It was certainly a turning point in his career. He gave up composing Urdu verse and took to Kashmiri verse. On his return from Punjab he somehow secured the post of a Patwari in the State Revenue Department and was posted at Baltistan. Being far from the madding crowd's ignoble strife, he had enough leisure and time to study Kashmiri literature. The presence of a great Urdu poet, Khushi Mohammed Nazir, a senior colleague proved a blessing to him.

Mahjoor now poured his muse in Kashmiri verse. He had great love for his land and people. His early well-known lyrics were;

"Poshe matya janano"
'Bage Nishat Ki Gulo', etc.

Mahjoor was essentially a people's poet. Deeply touched by the abject servitude of the people he began to inspire

them in their struggle for freedom by sympathising with their national aspirations.

*Vothu ha bagvano
Nav baharuk shan paida kvr
Phlan gul gath karan bulbul
Uuthuy saman paida kvr*

Awake, O Gardener,
Bring back the glory of the spring,
So that the roses bloom,
And bulbul frisk about with joy,
Prepare for all that.

His latest poems are full of humanism and patriotic feeling. We feel the throbbing of human heart in his love songs. Finding much in common in his "Grest Koor" and the "Solitary Reaper," Tagore called him the Words Worth of Kashmir.

Mahjoor made a departure from his contemporary poets in this that he not only sang of Gul-wa-Bulbul but also put his talents in the service of toiling masses. He sympathised with the people and voiced their feelings. He decried with vehemence the unpatriotic forces that were eating into the vitals of the nation. It is in this vein that he beckoned his people to live and love their native land.

Thus he says:—

*Mahjura des somuy
Bagah chu mundabony
Aht lol gachi Baronuy*

Our country, O Mahjoor,
Is surely a rose garden,
Which we all must love.

Mahjoor was indeed a symbol of the composite culture of Kashmir and was infact, an embodiment of our past-heritage.



RASUL MIR

Another poet of outstanding repute produced by the home town of Mahmud Gami was Rasul Mir. He is said to have lived during 19th century in Duru Shahabad.

Very little is known about the chronology of the poet but his works in Kashmiri verse speak of a highly gifted master mind. He not only took to poesy but also enriched the folk-lore of the land and thus made substantial contribution to literature. The diction and form of his verse are unrivalled. The lovely environment of his home town deeply touched his highly-strung nervous system and we have some of the best songs in Kashmiri poetry which are replete with the eulogy of the narcissus, hyacinth, rose and daffodil.

The lyrics of Rasul Mir are not wooden. They are full of intense feeling, imagination and highly musical like the Tennysonian lyrics. Yet the poet has not sacrificed sense to sound. The rich imagery, flowing cadence and unity of purpose broadly characterise his gazals and lyrics. He sang of earthly love and earthly beauty like Keats. He had no ulterior philosophy to preach through the vehicle of verse. The poems are least didactic unlike other mystic poems. Nevertheless, we do have a number of his poems in which flows an undercurrent of mystic thought.

The following stanzas will illustrate the essential ingredients of his verse which have popularized him as a poet for all times.

The poet is said to have fallen in love with a Hindu woman named Kungi who is referred to frequently by him in some of his poems. The yearning of a lover for his beloved re-echoes in the following memorable lines:

*"May kharah ashik Gangi Kungi ca havlay pan
Shorab c'vak kasukh daban gi Kungi cha havlay pan"
Kungi dear, we are all woebegone
O, let us have the glimpse of thy form.*

The alliteration and medial rhyme, are quite vivid in the following stanzas:-

*Zara Zajnas Zara katah Zara nai chas mai
Bara atsam na, bara marus, bara karith go
Thara thara cham shara tehindai, so chi bay paravi*

My sweet heart has burnt me with the
conflagration of love,
O, how am I to withstand all this,
He cares not a straw for me,
Should he only enter my house,
I would slaughter a young ram for him.
Ah! he has made me wither away,
I shudder in pain for his sake,
He cares not a straw for me.

The following stanzas are famous for their melody:

Shubi Shabash cani potchayi lolo
Rinda poshimal gindna drayi lolo

All hail to the glimpse of thy form,
The flower-maiden has come out for a play.



